



GAIETY

Theatre Dublin

20th APRIL TO 9th MAY, 1981

DUBLIN GRAND OPERA SOCIETY

Presents

INTERNATIONAL OPERA SEASON

TONIGHT

OTELLO

(Verdi)

When the curtain falls, call in to The Coffee Shop.

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after the show*

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GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre Telephone: 771717

Directors:

Eamonn Andrews, Lorcan Bourke,
Dermot Cafferky, Joe Kearns.

Resident Manager: Joe Kearns

Commencing Monday 20th April, 1981. Nightly 7.30

DUBLIN GRAND OPERA SOCIETY

Presents

INTERNATIONAL OPERA SEASON

La Bohème

(Puccini)

Otello

(Verdi)

A Masked Ball

(Verdi)

Lucia di Lammermoor

(Donizetti)

Artistes

Katia Angeloni, Carla Basto, Mary Burgess, Lorenza Canepa,
Michael Carlyle, Brendan Cavanagh, Maria Clausova, Carlo Desideri,
Silvio Eupani, Maria Luisa Garbato, Juan Carlos Gebelin, Brendan Keys,
Gian Koral, Peter McBrien, Seán Mitten, Michele Molese, Ann Moran,
John Morgan, Frank O'Brien, Mary O'Sullivan, Gilbert Py,
Antonio Savastano, Frederic Vassar, Ernesto Veronelli,
Dublin City Ballet.

Conductors: Napoleone Annovazzi, Eugenio Marco, Giovanni Veneri.

Producers: Dario Micheli, Paddy Ryan, Flavio Trevisan.

Designers: Robert Heade, Dario Micheli, Patrick Murray.

Stage Director: Patrick McClellan.

Assistant Stage Director: Josephine Scanlon.

Chorus Masters: John Brady, Luciano Pelosi.

Choreography: Jean Wallis.

Radio Telefis Eireann Symphony Orchestra

by kind permission of the Radio Telefis Eireann Authority.

For the Gaiety Theatre

Manager: Joseph Kearns; **Stage Manager:** Patrick Jones;

Chief Electrician: Sean Burke.

The Society wishes to thank the Arts Council for their
financial assistance in the forthcoming season.

*Latecomers will not be seated during music. The Society reserves
the right to make unavoidable alterations without notice.*

OTELLO

(Verdi)

Act I. A square in front of the castle with a view over the harbour and the sea. It is a stormy evening and a strong gale is blowing. An excited crowd has gathered on the shore, looking out to sea where a galley is fighting against the waves. It is the general's ship which is in danger of sinking. The crowd kneels down and prays for God's help. Among those watching the terrifying scene are Iago and Roderigo. At last there is a cry of joy: the ship, its mast already broken, has entered the shelter of the harbour. Otello enters with his retinue and announces his victory over the Turks. The populace acclaims him as he goes into the castle. Meanwhile the storm has subsided and a bonfire is lit on the shore. Iago plays on Roderigo, inciting him against the lieutenant Cassio, whom he hates, as he also hates Otello, because the latter has promoted Cassio, to lieutenant over his head. Iago has ordered some wine and gaily drinks to Cassio, whom he gradually succeeds in making drunk. Roderigo's laughter suddenly inflames Cassio's temper, and Montano's interference drives him into a towering rage. He draws his sword, and Montano has to defend himself. Iago incites the crowd to cry murder and the general tumult brings Otello to the scene. To Iago's secret delight Cassio is deprived of his rank. Desdemona, frightened by the noise, enters, looking for her husband, who commands everyone to be quiet. Otello and Desdemona are left alone; the moon has risen and the sea and the harbour are enveloped in infinite peace as their voices join in an exquisite love-duet.

Act II. A hall in the castle with a view over the gardens. Iago maliciously suggests to Cassio that he ask Desdemona to intercede for him with Otello. After Cassio has left him, Iago reveals his true nature in the famous 'Credo' monologue. He only believes in evil and despises all that is noble. Desdemona appears in the garden with Emilia; Cassio hurries towards her and she receives him kindly. Otello must see this scene! As Iago goes to call him he is already on his way in. With simulated naïveté, Iago arouses Otello's jealousy; Otello demands proof, but suspicion has already taken firm root in his mind. A gentle chorus is heard from sailors with their wives and children, who come to pay homage to Desdemona. This peaceful scene makes Otello forget his troubled thoughts, but they are at once revived by Desdemona herself, who in all innocence asks her husband to pardon Cassio. He roughly rejects her request, and then pleads a headache as the cause of his abruptness. She tries to bind his head with her handkerchief but he impatiently throws it to the ground. Emilia picks it up, and Iago snatches it from her unobserved. Desdemona is perplexed by her husband's aloofness, and asks him for a kind word, but he roughly dismisses her, and then abandons himself to his despair; all his former joys have vanished. Iago pretends to console him, but Otello angrily throws himself on the scoundrel, demanding proof.

Iago's cynicism knows no limits; he tells Otello that he has heard Cassio murmuring Desdemona's name in his sleep, in rapturous recollection of happiness with his beloved. He then draws Otello's attention to an embroidered handkerchief which he says he saw in Cassio's hands. Otello is beside himself with rage, for this handkerchief was his first gift to Desdemona. His oath of vengeance, in which Iago joins him, mounts in a *crescendo* of terrible grandeur.

Act III. The great hall in the castle. Iago is still pursuing his ends. He suggests to Otello that he should talk with Cassio, while Otello hides and listens. As Iago goes out he calls to Otello to remember the handkerchief. Desdemona enters and Otello greets her with cold irony. Again he complains of a headache, and again she wants to cool his forehead, but this time she does not offer the right handkerchief, which Otello demands from her. He shakes her roughly and tears well up in her eyes; she has never seen him like this before. Otello is left alone, torn with mistrust. When Iago and Cassio enter together, he hides and listens to their conversation, which Iago conducts so ingeniously that Otello just hears broken fragments, from which he concludes that Desdemona is betraying him with Cassio. He even sees in Cassio's hands the handkerchief which Iago has passed to him. This is too much, and when he is alone again with Iago he asks how he should kill her. Iago suggests suffocating her in the bed where she sinned. Out of gratitude Otello promotes Iago to captain. The Venetian ambassador enters with a retinue, and Desdemona and Otello's court come in to receive their guests. The ambassador brings orders from the Doge that he is to set sail at once for Venice, while Cassio is named as his successor. Unfortunately Desdemona at this moment intercedes again for Cassio. This sends Otello into an ungovernable rage and he throws her to the floor. Desdemona is overwhelmed with shame and horror. 'Yield to Otello's anger', shouts the general, and to Desdemona, who approaches him imploringly, he cries 'curse and damnation on your soul'. Everyone leaves the hall, and only Iago stays with the raging Otello. This outburst has completely exhausted him, and he collapses unconscious. From without is heard a joyful chorus in praise of the lion of Venice. Pitiless and scornfully triumphant, Iago points to Otello on the floor: 'Ecco il leone!' ('There is the lion!').

Act IV. Desdemona's bedroom. It is night. A lamp burns over the *prie-dieu* and a candle stands on the table. Emilia combs Desdemona's hair as her mistress sings the willow-song. A presentiment of death pervades this scene and enters into Desdemona also; her desperate farewell to Emilia and her humble prayer of supplication seem filled with fear. When Otello enters, Desdemona is asleep in her bed. He approaches, watching her for a long time, and then awakens her with a kiss. Otello's decision is immutable, and his voice like ice. To her plea to be allowed to live through the night he answers sharply no, and then smothers her. The tragedy now hastens to its end; Emilia enters, and when she cries out that Otello has murdered Desdemona, Cassio, Lodovico and Iago hurry in. In a few words the diabolic plot is revealed and Iago flees. Otello's end is terrible; the sword with which he had wanted to kill Iago drops from his nerveless hand. Utterly crushed he bends over the body of his beloved, and before the onlookers can stop him draws a dagger from his doublet and kills himself.

Tuesday 28th April

Friday 1st May

OTELLO

Opera in Four Acts by

Libretto by Arrigo Boito, a

Cast in order

Montano, *Otello's predecessor as
Governor of Cyprus*

Cassio, *Otello's lieutenant*

Roderigo, *a Venetian gentleman*

Iago, *Otello's ensign*

Otello, *a Moor, general in the Venetian army
and Governor of Cyprus*

Desdemona, *wife of Otello*

Emilia, *Iago's wife and companion to Desdemona*

A Herald

Lodovico, *Venetian ambassador*

Soldiers and sailors of the Republic

Boys from St. Conleth's College, b

RTE SYMPHONY ORCHESTRA

(By kind permission)

Conductor: NAPOLEONE ANNOVAZZI

Producer: DARIO MICHELI

Designer: Scenery designed by **PATRICK MURRAY**
Built and painted in the Cork Opera House

Costumes: CASA D'ARTE JOLANDA, Rome

First performed at La Scala,

A warning bell will ring five minutes and th

Tuesday 5th May

Thursday 7th May

ELLO

by GIUSEPPE VERDI

after the play by Shakespeare

of appearance

PETER McBRIEN (JOHN MORGAN 7th May)

SILVIO EUPANI

BRENDAN CAVANAGH

GIAN KORAL

GILBERT PY

MARIA LUISA GARBATO

MARY O'SULLIVAN

JOHN MORGAN

FRANK O'BRIEN

public, Venetians and Cypriots.

kind permission of the headmaster.

Y ORCHESTRA

of the RTE Authority)

Synopsis of Scenes

Cyprus. The end of the 15th Century.

Act I: Evening, near the quayside.

Interval (15 minutes)

Act II: A hall in the castle.

Interval (15 minutes)

Act III: The great hall of the castle.

Interval (15 minutes)

Act IV: Desdemona's bedchamber.

Milan, on 1st February, 1887.

ee minutes prior to the end of each interval.

For Gaiety Theatre

Stage Manager : PADDY JONES
Assistant Stage Manager : GEORGE McFALL
Chief Electrician : SEAN BURKE

Lighting Equipment by Bourke Strand Electric

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The public may leave at the end of the performance by all Exit doors.
Persons shall not be permitted to stand or sit in any of the gangways
intersecting the seating, or sit in any of the other gangways.

(Copy of by-laws)

The taking of photographs in the auditorium is strictly forbidden.

DUBLIN GRAND OPERA SOCIETY

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Vice-Chairman: JOHN D. CARNEY

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47 Raymond Street, Dublin 8.

Assistant Hon. Secretary: P. BRENNAN

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Chairman, Patron Members' Committee: DERMOT J. O'KELLY

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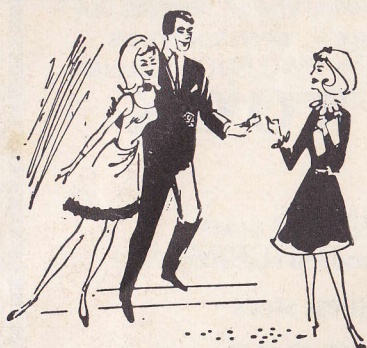
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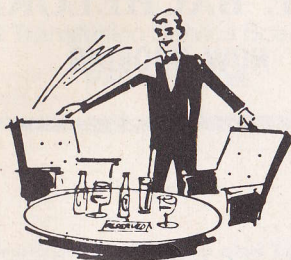
A GAIETY EVENING



FIRST ACT

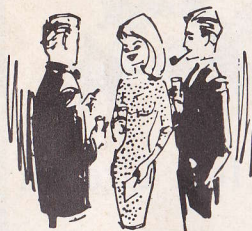
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ENCORE

Relax after the show. Have a drink. The bars are always open for half an hour after curtain fall.

FINALE

We trust you enjoyed your Gaiety evening come again!

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